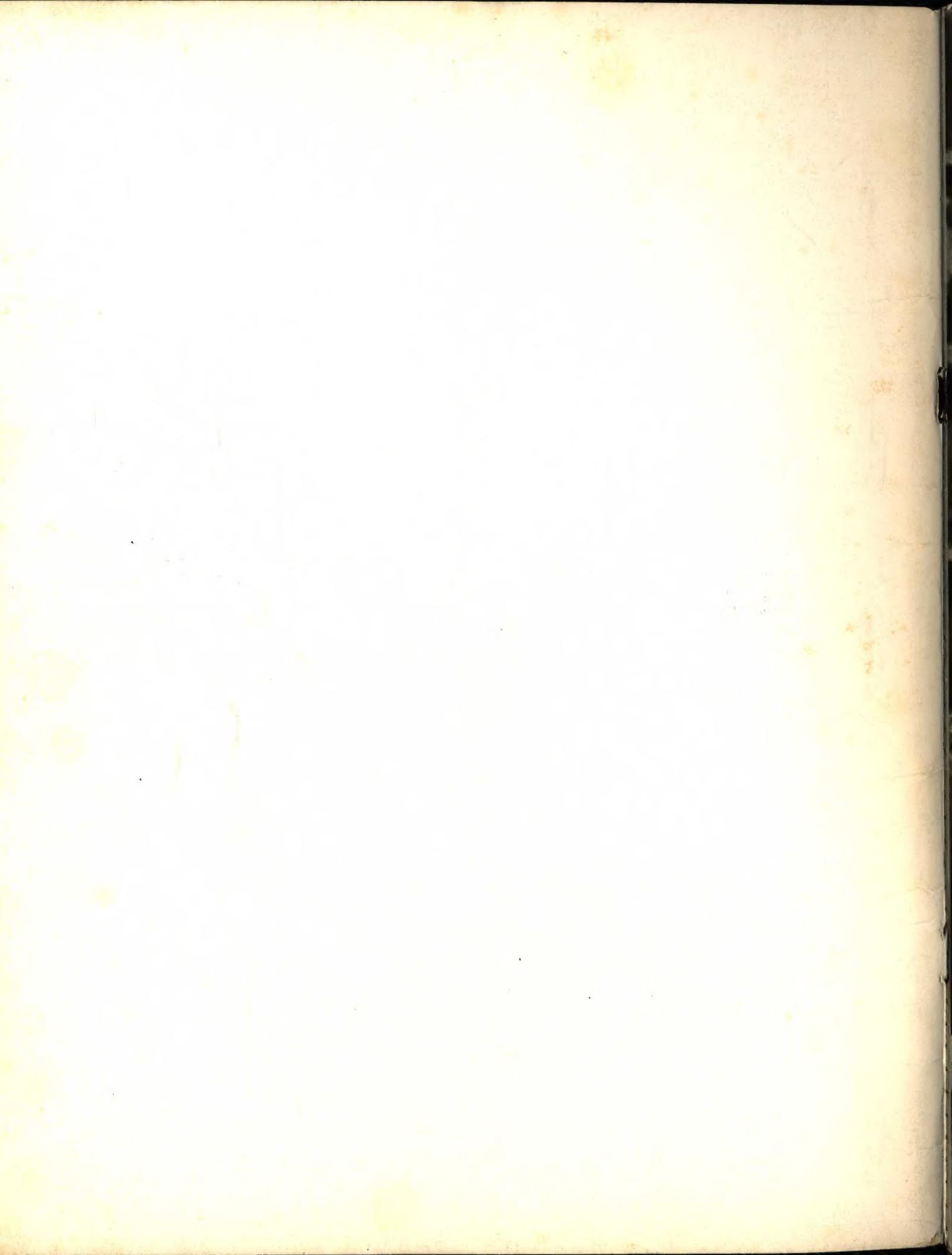


Paul Williams









Swan (PAUL WILLIAMS) and The Phantom (WILLIAM FINLEY) confront each other prior to the opening of the Paradise, the ultimate rock palace.

The Phantom (WILLIAM FINLEY) is the mysterious figure who haunts the Paradise, the ultimate rock palace.



The Juicy Fruits (HAROLD OBLONG, ARCHIE HANN and JEFFREY COMANOR), a nostalgia-oriented rock group, perform at the famed Paradise





Beef (GERRIT GRAHAM) is the glitter-rock singer whose performance opens the fabulous Paradise.

Composer Winslow Leach (WILLIAM FINLEY) is a surprise visitor at an audition for background singers to perform his music.



Swan (PAUL WILLIAMS) is the incredibly successful record producer and impresario who runs the Paradise, the ultimate rock palace.



The Phantom (WILLIAM FINLEY), at the console composing his music for the gala opening of the Paradise, the ultimate rock palace.



Phoenix (JESSICA HARPER) is the aspiring songstress who gains stardom at the Paradise, the ultimate rock palace.





Swan (PAUL WILLIAMS) is the incredibly successful record producer and impresario who runs the Paradise, the ultimate rock palace.



Swan (PAUL WILLIAMS) and Phoenix (JESSICA HARPER) on stage for a lavish production number at the opening of the Paradise, the ultimate rock palace.





\$3.95

PHANTOM OF THE *Paradise*

- 
- 12 **Beauty And The Beast
(Phantom's Theme)**
 - 20 **Faust**
 - 30 **Goodbye, Eddie, Goodbye**
 - 16 **Life At Last**
 - 48 **Old Souls**
 - 38 **Somebody Super Like You**
 - 44 **Special To Me**
 - 25 **The Hell Of It**
 - 52 **Upholstery**
 - 58 **Biography**

PHOTOGRAPHS COURTESY OF
TWENTIETH CENTURY - FOX FILM CORP.

ORIGINAL SOUNDTRACK RECORDING AVAILABLE
ON A & M RECORDS No. SP-3653

Exclusively Distributed By:

 Walter Kane & Son, Inc., 351 West 52nd Street, New York, New York 10019
For: Triangle Music Corp., 555 Palm Springs Mile Hialeah, Florida 33012

175705

BEAUTY AND THE BEAST (PHANTOM'S THEME)

Words and Music
By
PAUL WILLIAMS

Slowly

A musical score for piano. The first measure is in A minor (Am), indicated by a treble clef and common time. The second measure is in F major 7th (Fmaj7), indicated by a bass clef and common time. The third measure returns to A minor (Am), indicated by a treble clef and common time.

Am Am/G Fmaj7 Dm
 is it on - ly in my mind
 set in si - lence we be - gin
 sel-dom close e - enough to see
 or is ____ it some-one
 com-pa - nions in an
 I wan - der thru an

Am E

call-ing me — some one I failed and left be - hind?
emp- ty room — I taste their vic- tor- y and sin.
an- gry crowd— and won-der what's be-come of me.

CHORUS

A F A

To work it out I let them in, all the good guys and the bad guys that I've

F A F

been. All the dev-il s that dis-turbed me and the an-gels that de-feat-ed them some-

E

how,
come to - geth - er in me

Am Am/G F Am Am/G F^{m7} Fine

now.

8va-----

B♭

A tale of beau - ty and the beast I de -

F

A♭

fend my soul from those who would ac - cuse me.

G

1

B♭ F

I share the fam - ine and the feast I have

A♭ 8va

been the world and felt it turn-ing, seen the jest - er yearn-ing to a -

G Am Am/G

muse - me.

F Am Am/G F D. S. al Fine

LIFE AT LAST

Words and Music
By
PAUL WILLIAMS

Moderately Bright

No Chords

Life at last, —
Life at last, —

(p) 2nd time

2nd time

I can see that you're the devils pride.—
hearts are bro-ken and the bad guys win.—

Do you re-al-ize that
Sit and lis-ten all the

Bbm Bbm/A Bbm/Ab Bbm/G

all of you do - nat - ed some-thing
cut - ting up is eas - y, and this
hor-ri - ble you hat - ed that is
is- n't for the queas - y or the

G \flat 7

part of you. — weak of heart. —

I'm your night — mares com - in' true, — You had bet - ter start for home —

Tacet

— I am — your crime. — while there's still time. —

CHORUS

1. 2. § B \flat m B \flat m/A \sharp

I'm the ev-il that you — cre- a— ted,

B \flat m/Ab § B \flat m/G G \flat 7

get-tin'hor-ny and damned — frus-trat — ed Bored stiff and I want —

F7 Bbm F7 Bbm F7

— me a wo-man now.—

Bbm Gb7

INSTRUMENTAL

Bbm Gb7

Ebm F7 D. S. al Coda

The musical score consists of five staves of music. The top staff features three measures of vocal melody with chords F7, Bbm, and F7, followed by the lyrics "— me a wo-man now.—". The second staff shows a continuation of the vocal line with chords Bbm, Gb7, and Bbm. The third staff is labeled "INSTRUMENTAL" and contains measures for both vocal and instrumental parts. The fourth staff continues the instrumental section with chords Bbm and Gb7. The bottom staff concludes the section with chords Ebm, F7, and a coda section labeled "D. S. al Coda". The entire score is set in a key signature of four flats.

CODA

G \flat 7

Each of you must stop— and try— me,
all of you might sat -

- is - fy — me. **SCREAM**

C

A \flat

F

SCREAM

FAUST

Words and Music
By
PAUL WILLIAMS

Moderato
D \flat

gliss.
Cm

Paul: 1st

E m
Cm

F \sim , 7
D \flat maj7

flow - ers.
show - ing.

E
Cm



Out of place as a cry-in' clown—who could on - ly frown—and the play went on—for
Like a child who was al - ways poor reach-ing out for more—I could feel the hun - ger



F
D♭maj7

G
E♭

hours.—
grow - ing.—

And as I lived_my role—
And as I lost _ con-trol—

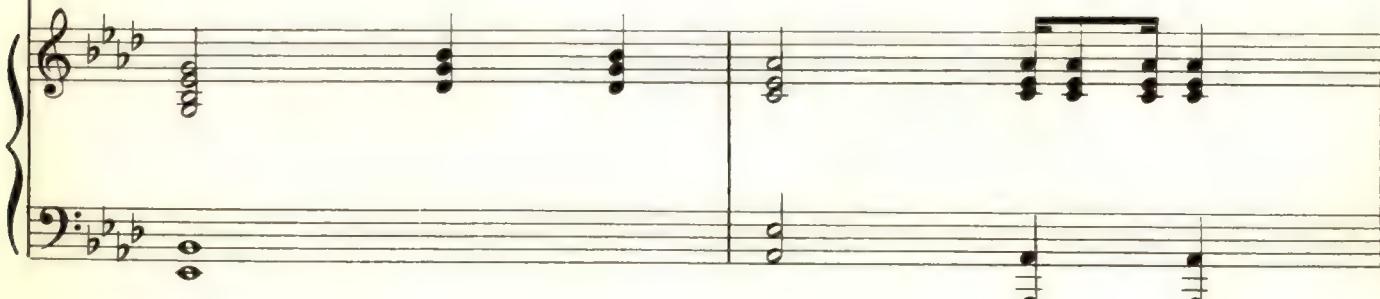


AB

A♭



I swore I'd sell my soul— for one love.— who would
I swore I'd sell my soul— for one love.— who would



Dm/L
Bb m/Ab

F/c
Db/Ab

stand by me, —
sing my songs, —

and give me back — the gift — of laugh -
and fill this emp - ti- ness — in - side

C
Ab

Dm/6
Bb m/Ab

ter. — One love — who would stand by me. —
me. — One love — who'd sing my song. —

8va-----

F/c
Db/Ab

CHORUS *F major 7*
Db maj7

And af - ter mak - ing love — we'd] dream a bit of
And lay be-side — me while — we'd]

2

E m
Cm

style,
we'd dream a bunch of — friends,

F#m7
D_b maj7

B
G

dream each - oth - ers smiles, and dream it — nev - er

1. 2. SLOWER TPO
ends. ends. All my dreams are lost and

SLOWER AND DETERMINED

A
F *B*
G

I can't — sleep, and sleep a - lone — could ease my —

E
C

mind. — All my — tears — have dried — and

A
F
G

I can't — weep. — Old e - mo - tions may they

F
D_b
E_m
Cm

rest in peace — and dream, dream a bunch of friends. —

F
D_b
G
C^f

Rest in peace,— and dream, dream it never ends.
(ritard)

THE HELL OF IT

Words and Music by
PAUL WILLIAMS

Moderato

The musical score consists of three staves of music, each with a key signature of one sharp (F#) and a time signature of common time (4/4). The first staff begins with a treble clef and a bass clef, followed by a measure of silence. The second staff begins with a treble clef and a bass clef, followed by a measure of silence. The third staff begins with a treble clef and a bass clef, followed by a measure of silence.

Em Chorus:

Roll on - thun - der
Loved your - self - 'cause
shine on light - 'nin', the
you loved no oth - er, be -

Am Chorus:

days are long - and the nights are
no man's fool - be no man's fright
fright broth - 'nin', er,

D Chorus:

noth - ing mat - ters an - y way and that's the hell -
we're all born - to die alone - y' - know that's the the hell -

Em Am/E Em Am/E Em
 of it. of it.
 Chorus: G
 Good for noth - in' bad in bed,
 no - bod - y likes you and you're bet - ter off dead, Good - bye
 we've all come to say good - bye good - bye.

G

Born de -feat-ed died in vain, su-per de - struc - tion you were hooked on pain, and tho'

B Bm B(add 9) Bm B Bm B(add 9) Bm B

your mu - sic lin - gers on all of us are glad you're gone..

E E/D#

If I could live my life half as

E/D E/C#

worth - less - ly as you,

C B Em

I'm con-vinced that I'd wind up burn - ing too.

C Em B D. S. al Coda

Coda

Em C Em B E

Repeat and fade

GOODBYE, EDDIE, GOODBYE

Words and Music
By
PAUL WILLIAMS

The musical score consists of three staves of music. The top staff is in G major (indicated by a G above the staff) and 4/4 time. It features a vocal line and a piano accompaniment. The lyrics for this section are: "We'll re - mem - ber you for ev - er". The middle staff continues in G major (indicated by a G above the staff) and 4/4 time. It features a vocal line and a piano accompaniment. The lyrics for this section are: "Ed - die. — Thru the sac - ri - fice — you made we". The bottom staff begins in G major (indicated by a G above the staff) and 4/4 time, but changes key to E♭ major (indicated by an E♭ above the staff) and 4/4 time. It features a vocal line and a piano accompaniment. The lyrics for this section are: "can't be-lieve — the price — you paid — for". The piano accompaniment includes several sustained notes and chords.

Britely

G G/F G/F G/D G G/F

love.

1. Lit - tle Ed - die Mit - ty, born —
2. He was off and fly - ing, times —

— in Jer - sey cit - y, start — ed sing-in' when he was five.
— were real - ly try - ing, Ed - die and his moth - er a - lone.

Nev - er knew his fath - er, moth - er did - n't both - er to
Soon a - noth - er mis - ter, soon — a ba - by sis - ter —

Goodbye, Eddie, Goodbye — 2

1.

D A^e B^e C^e D^e

catch his last — name fast — as he — came.

2. D

mam - ma kept swing-in' and Ed - die kept sing - in'. Ah —

G Em 3 3

ya, ————— ya ya ya ya, ————— ya ya ya

C 3 D7 3

ya, ————— ya ya ya ya. —————

G Em

ya, ya ya ya, ya ya ya

C D7

ya, ya ya ya. For

G

love. for love.

SPOKEN
"Now...the tragic story:

G Em

Eddie's sister, Mary Louise,needed an operation.

Goodbye, Eddie, Goodbye - 4

C

To get the money, he would have to become an overnight

sensation. Eddie believed the American people had

wonderful, love giving hearts. His well publicized end, he considered,

would send his memorial album to the top of the charts...and it did.

D. S. al Coda

Coda

ya. Good - bye,

G

good - bye. [SPOKEN] "When a

G Em

young singer dies, to our shocking surprise, in a plane crash or

C

flashy sports car, he becomes quite well known and the kindness he's

D G

shown has made more than one post-mortem star. Well, you did it to Eddie,

Em

and 'though it's hard to applaud suicide, you gave all you could

C D D. A. al ♫ ♫

give so your sister could live, all Americas choked up inside.

E♭ G G/F

you paid for love.

Musical score for "Goodbye, Eddie, Goodbye" page 8, featuring four systems of music:

- System 1:** Treble clef, key signature of one sharp. The vocal part starts with G/E, followed by G/D, and then G. The lyrics "For love." are written below the vocal line. The piano accompaniment consists of eighth-note chords in the bass and middle octaves.
- System 2:** Treble clef, key signature of one sharp. The vocal part continues with G/F, G/E, and G/D. The piano accompaniment consists of eighth-note chords in the bass and middle octaves.
- System 3:** Treble clef, key signature of one sharp. The vocal part starts with Eb. The lyrics "Ah" are written below the vocal line. The piano accompaniment consists of eighth-note chords in the bass and middle octaves.
- System 4:** Treble clef, key signature of one sharp. The vocal part continues with Eb and G. The piano accompaniment consists of eighth-note chords in the bass and middle octaves.

Goodbye, Eddie, Goodbye — 8

SOMEBODY SUPER LIKE YOU

Words and Music
By
PAUL WILLIAMS

Moderately Bright

A
G F
G

Am
F

We need a man — that is sim - ple per - fec - tion, there's
We need a man — that can stand — as a sym - bol and

F
G

no - thing that's hard- er to find.
sym - bols have got to be tall.

Am

Some-one to lead — us, pro - tect us and feed us, and
 Some-one with taste — and the tin - i - est waist, — with his

F

help us to make up our minds.—
 help would- n't life be a ball.—

B♭m

We need a man — that's so - phis - ti - ca - ted,
 If we had fun — he would not re - strain — us,

E♭m

qui - et and strong — and well ed - u - cat - ed.
 if we got caught — he would just ex - plain — us.

E

Where to go, — what to do, — could it be, —

Am (Am) G

some-bod-y s - su- per like you?

F G Am

G F 1.

2.

CHORUS
B_b

We pledge al - le - giance to — his

B_b

grace-ful-ness — and charm-ing man - ners.

With a voice that's

A_b

both sides' choice he'll bring us to our knees — in ad - mira -

B_b

tion.

He is king — of all — who

Ab

see and hear his perfect pitch and more surprises.

G

When all time is come a stallion rises.

D. S. al Coda

Ab

Ris - es,

Coda

A

ris - es,

B \flat

ris - es.

Somebody Super Like You – 6

VERSE 3:

We need a man with a head on his shoulders,
a nose that is simply divine.

Hollywood smile and a perfect profile and
with eyes that would sparkle and shine.

Long flowing hair for the crowning glory,
there'd be a man who could tell our story.

Where to go what to do
Could it be somebody super like you.

SPECIAL TO ME

Words and Music
By
PAUL WILLIAMS

Moderately Bright

B

Caught up in — your wheel - in' deal - in', you've
Mem - ry on - ly takes po - ses - sion, un -

F#7

E

got no time-left for sim - ple feel - in', I thought I knew - you but
til your pipe dreams be - come ob-ses - sions, you scare me ba - by and

F#7

B

I did - n't know - you at all.
we should have no - thing to fear.

B F^{#7}

Trapped in - side - your world — of wor - ry, you miss so much when you al-
I'm no child - but I can't help won- d'rin', it seems like some kind of spell -

E

F^{#7}

ways hur - ry, well slow down ba - by you'll on - ly get hurt if you —
— you're un - der, you're list'-nin' ba - by but some-how you don't real-ly —

CHORUS

B

E

fall.—
hear..

Well you told me one time that you'd

G♯m

be some- bo - dy, that you weren't work-in' just to sur-vive.— But you're

A musical score for two voices (Soprano and Bass) and piano. The vocal parts are in G major with a key signature of three sharps. The piano part is in G major with a key signature of one sharp. The vocal line consists of eighth and sixteenth notes, with a melodic line highlighted by a large oval. The piano part features eighth-note chords.

C

B

work-in' so hard that you don't ev - en know you're a - live.—

A continuation of the musical score. The vocal line continues with eighth and sixteenth notes. The piano part includes a prominent bass line. The vocal line ends with a melodic line highlighted by a large oval.

Em

Work- in' so hard to be some-bod-y spec-ial,

A continuation of the musical score. The vocal line begins with a rest followed by eighth and sixteenth notes. The piano part features eighth-note chords. The vocal line ends with a melodic line highlighted by a large oval.

A7

B♭

not work - ing just to sur - vive.

Well you're spec-ial to me— babe but

A continuation of the musical score. The vocal line begins with a rest followed by eighth and sixteenth notes. The piano part features eighth-note chords. The vocal line ends with a melodic line highlighted by a large oval.

A musical score for a solo voice and piano. The vocal line starts with a melodic line in G major, followed by lyrics in common time. The piano accompaniment features a harmonic progression with chords in G major, C major, and F major. The vocal part includes a melodic line with eighth-note patterns and sustained notes, accompanied by piano chords.

A musical score page showing measures 11 and 12. The key signature changes to B major (two sharps) at the beginning of measure 12. Measure 11 ends with a forte dynamic. Measure 12 begins with a forte dynamic and includes a melodic line and harmonic progression.

G♯m

where [we
you go once [we
you ar - rive.

1.

2.

B

A musical score for piano in G major (two sharps) and common time. The score consists of three staves. The top staff shows a treble clef, a key signature of two sharps, and a repeat sign with a circled '8' and a bracket indicating a repeat section. The middle staff shows a treble clef and a key signature of one sharp. The bottom staff shows a bass clef and a key signature of one sharp. The score includes a dynamic instruction 'G#m' above the first measure and 'Repeat and Fade' at the end of the section.

OLD SOULS

**Words and Music by
PAUL WILLIAMS**

Cm(add 2)
Ab(add 2)

old souls in a new life ba - by, you gave us a new
our love is a strong love ba - by, we give it

Fm G

touch old friends and still re - turn.
emp - ty arms we must still be - lieve..

Chorus: Cm Cm/B \natural Cm/B \flat Cm/A

Our paths have crossed and part - ed, this love af - fair_ was start - ed

Handwritten musical score for voice and piano, page 2. The score consists of six systems of music.

System 1: Treble and bass staves in A-flat major. The vocal line ends with a fermata over the note.

System 2: Treble and bass staves in A major.

System 3: Treble and bass staves in C-sharp major. The lyrics "A kiss," "when I must go," and "no" are written below the notes.

System 4: Treble and bass staves in G major. The lyrics "tears," "in time," "we kiss," and "hel-" are written below the notes.

System 5: Treble and bass staves in C-sharp major, ending with a fermata over the vocal line.

System 6: Treble and bass staves in G major.

UPHOLSTERY

Words and Music by
PAUL WILLIAMS

Moderately bright

B♭

The musical score consists of eight staves of music. The top two staves represent the piano, with the right hand in B♭ and the left hand in E♭/B♭. The vocal part begins on the third staff with the instruction "Spoken:" above it. The lyrics are: "Car-buer - a - tors man, that's what life is all a - bout." The piano accompaniment continues throughout, with the vocal part entering on the third staff.

B♭ Cm7/B♭

This musical score consists of six staves of music for voice and piano. The vocal part is in soprano clef, and the piano part is in bass clef. The key signature is B-flat major (two flats). The tempo is indicated by a '3' over each measure. The lyrics are as follows:

That's what life is all a - bout,
 that's what life is
 all a - bout,
 that's what life is all a - bout,
 that's what it's all a - bout.

The piano accompaniment features a repeating eighth-note pattern in the right hand and sustained notes in the left hand. Chords include B♭, Cm7/B♭, and Dm7. A section labeled 'No Chord' appears between measures 10 and 11. The lyrics for the final section are:

I was not my - self last night, lost a fight my wood - y bare - ly
 I was not my - self last night, ran a light with-out my reg - is -

E♭

run - ning. tra - tion.

Dm7

By a dude I should have beat, and
Where the cops were bound to see, and

on the street a blow like that is stun - ning.
you know me all read - y on pro - ba - tion.

F7

I fi - n'ly lost con-trol
I wound up on pa - role

and tore my tuck - 'n' - roll. Up -
I tore my tuck - 'n' - roll. Up -

Chorus: B♭

hol - ster-y where my ba - by sits up close to me,

Cm7/B♭

The musical score consists of three staves of music. The top staff uses treble clef and has lyrics for the first two sections. The middle staff uses bass clef and continues the lyrics for the second section. The bottom staff uses bass clef and starts a new section labeled 'Chorus'. The score includes various chords indicated by Roman numerals and lowercase letters (E♭, Dm7, F7, Cm7/B♭) and specific notes with stems and dashes. Measure numbers are present above the staff lines.

that's sup - posed to be _____

B♭

what our life is all a - bout.

B♭

Up - hol - ster - y where my ba - by sits up -

Cm7/B♭

close_ to me, that's sup - posed to be_

B♭ Cm7/B♭ ♦B♭

E♭ maj7

Dm7 E♭ maj7

A

D. S. al ♦ Coda

Coda

B♭

Up - hol - ster - y

B♭

Cm7/B♭

where my ba - by sits up close to me,

that's sup - posed to be

B♭

Repeat and fade out

what our life is all a - bout.

Up -

Biography

PHANTOM OF THE PARADISE

by Gerrit Graham

Just a minute there, buster/bustress! This isn't just another soundtrack album; it's the soundtrack of Brian De Palma's *Phantom of the Paradise*, and it's different from what you're used to in the way of movie soundtracks. For one thing, the selections on the album are all songs, genuine rock & roll ditties such as you might (and, with luck, will) hear on the radio. No nebulous mood music, no weirdo 17-second filler bits. For another thing, all the songs were written by the tiny-but-beloved Paul Williams (who also stars in the movie). Paul is best known, of course, for the million-sellers others have had with his songs: the Carpenters' "Rainy Days and Mondays" and "We've Only Just Begun," Three Dog Night's "Just An Old Fashioned Love Song." But Paul is no stranger to the cinematic side of music-making, having scored *Cinderella Liberty* and *The ABC Movie of the Week* three times. (Actually, he's no stranger to the cinema, period—he was in *The Chase* with Brando, he was the warped ten-year-old rocket freak who shot people's dead poodles into eternal orbit in *The Loved One*, and he played the orangutan war counselor, Virgil, in *Battle for the Planet of the Apes*.) The songs he's written for *Phantom of the Paradise* range from Fifties rock 'n' roll through surf-tunes, lush ballads, and pop-rock, to the metallic glitz-blasts of the Seventies. The tracks were laid by Paul's band—Art Munson, guitar; Gary "Boom Boom" Mallaber, drums; Colin Cameron, bass; and David Garland, sax and keyboards—with studio help from Craig Deorge, Mike Melvoin, and Tom Scott. The lead vocals are handled for the most part by the actors who sing the songs in the film.

Now let's get an idea of what's going on here:

The Story

Brilliant-but-naive young composer Winslow Leach writes brilliant-but-unwieldy rock cantata based on Faust, the brilliant-but-crazy magician who sold his soul to Old Nick. Brilliant-but-evil rock impresario Swan cons young composer out of his music, transforms it into boffo Top-40 hits, and uses the same to open new rock mecca, the Paradise, after setting Winslow up for a stretch in the slams. Winslow breaks out and trashes the warehouse of Death Records, Swan's label, permanently disfiguring himself in the process by falling into a record press. He turns phantom, replete with bizarro outfit, and sets out to trash the Paradise. Swan makes him a deal: "Lay off the Paradise, and your brilliant-but-innocent girlfriend, Phoenix, can sing the lead role." Another trick, of course—Swan signs brilliant-but-peculiar glitter queen Beef to sing the lead. The Phantom catches the drift and gets back into his trash bag, leading up to a flaming debacle of a finale during which many Waterloos are met.

That's only the barest skeleton of the plot, which is fleshed out with plenty of hairy turns and lots of funny stuff which must be seen to be appreciated/believed.

The Songs

"Goodbye, Eddie, Goodbye," done in letter-perfect Fifties style by Swan's latest chart-busting creation, the Juicy Fruits, opens the film in a club in which Winslow Leach, in the break between Juicy Fruits sets, sings and plays . . .

"Faust," the title song of his rock cantata. No one listens but Swan, whose henchman doubletalks Winslow out of the score. Swan reworks the song into . . .

"Upholstery," a surf revival, for which the Juicy Fruits have become the Beach Bums. Winslow, skulking around the Paradise, hears this travesty and goes berserk. Swan makes the deal to let Phoenix sing, after she auditions with . . .

"Special to Me."

"Phantom's Theme (Beauty and The Beast)" — does that voice sound familiar? It's Paul singing, but in the film it's the pseudo-voice he creates for Winslow (whose tubes were messed up in that industrial mishap), so Winslow can rewrite the cantata, which finally gets under way with . . .

"Somebody Super Like You." Further perverting Winslow's concept, Swan transmogrifies the Juicy Fruits/Beach Bums into the Undeads, who squirm their way through this decadent plea, leading up to . . .

"Life at Last," a thunder-footed distorto-rocker sung by Beef, the very sight of whom brings Winslow howling out of the catacombs in an orgiastic frenzy of destruction. With the place in shambles and the crowd screaming for more, Swan's thugs shove Phoenix on stage to sing . . .

"Old Souls," and needless to say she wows 'em. Swan signs her body and soul while the Phantom plots his next move — to find out what it is, see the movie, which closes with . . .

"The Hell of It," a perfect valedictory for this tragic *histoire*.

The Singers

Paul Williams (Swan) we've covered; hear him on A&M releases, *Just An Old Fashioned Love Song*, *Life Goes On*, *Here Comes Inspiration* and the new *A Little Bit of Love*.

William Finley (Winslow Leach, the Phantom) is a veteran of the New York avant-garde theatre circuit, having worked with and created material for the Performance Group, the Open Theatre, and the La Mama E.T.C. His association with Brian De Palma has covered many projects, the most recent (previous to *Phantom of the Paradise*) being his superbly creepy performance in *Sisters*.

Jessica Harper (Phoenix) was featured in "Dr. Selavy's Magic Theatre" in New York, and appears on the album of that show. She's worked on both TV and film, and is now set for a juicy part in Woody Allen's latest extravaganza, in which, she says, she "gets to be funny."

Archie Hahn (Juicy Fruits/Beach Bums/Undeads): Archie worked in the L.A. wing of the improvisational revue the Committee, and in *National Lampoon's "Lemmings"* in New York. He

likes to consider himself "just another guy workin' hard to become an institution." That's him singing "Goodbye, Eddie, Goodbye."

Harold Oblong (JF/BB/U) also saw action in the Committee, and is well remembered for his nasty job on Donovan in "Lemmings." He choreographed the group numbers in the film and sings "Somebody Super Like You." Usually thought of as shy and retiring, he has an ego the size of a house.

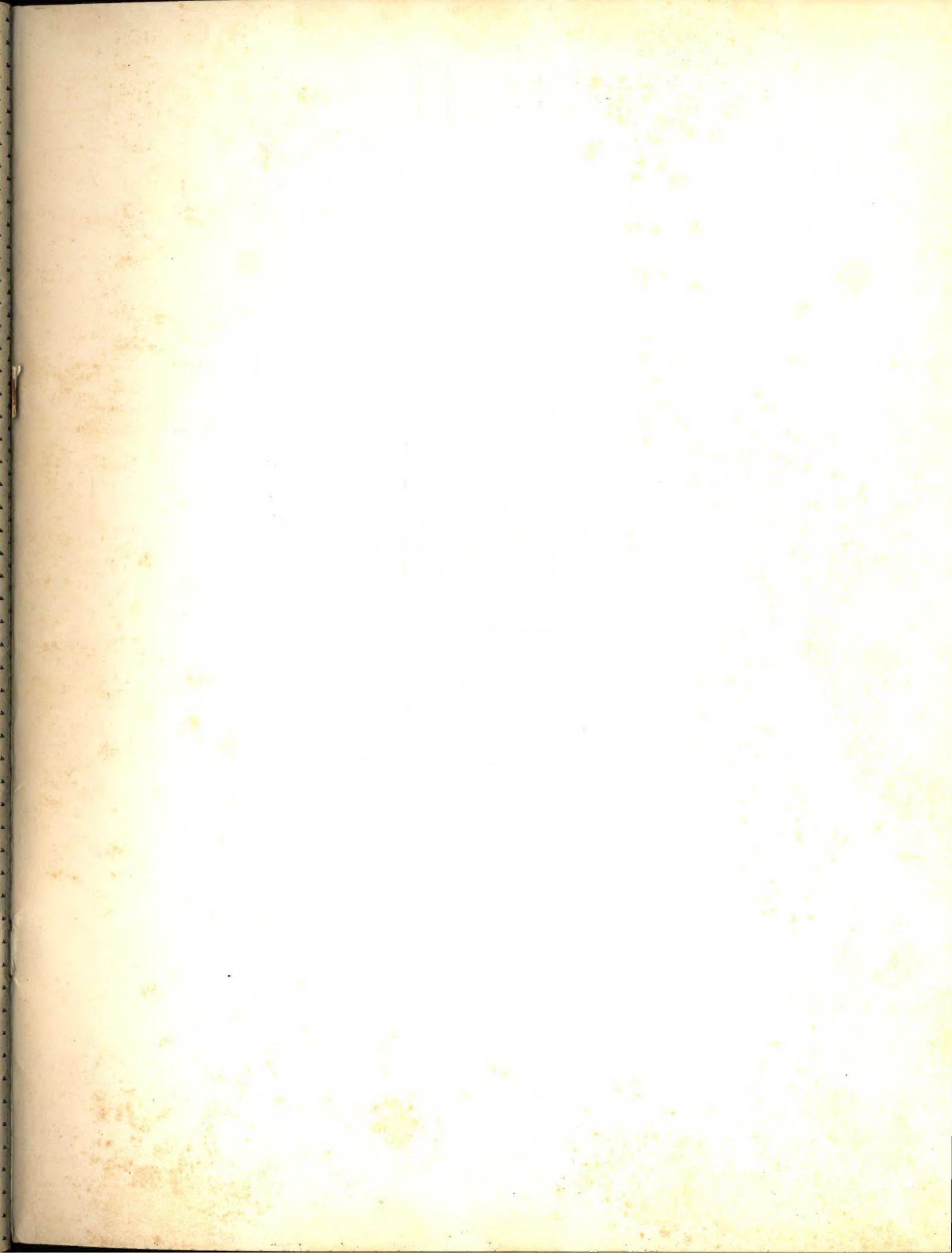
Jeffery Comanor (JF/BB/U) was once signed by Brian Epstein, wrote a lot of B-sides for The Fifth Dimension, and two songs for *Midnight Cowboy*, has collaborated with Shel Silverstein, and has recorded for Vanguard, A&M, and currently Epic, with one eponymously titled album out now, and another on the way, which he hopes will be called *Thanks For The Advance, Suckers*.

Ray Kennedy (the voice of Beef, played in the film by Gerrit Graham) was at one time an A&M artist, and is now recording for Columbia. He has written for the Beach Boys and Jeff Beck, and played sax with Gerry Mulligan, Little Richard, Otis Redding, and Wilson Pickett.

The Big Shots

Brian De Palma's directing career began when he and William Finley were among the few men attending Sarah Lawrence. His best-known films are *Greetings*, *Hi Mom*, *Get to Know Your Rabbit*, and *Sisters*; among his discoveries are Allen Garfield and Robert De Niro.

Edward R. Pressman, with his partner, Paul Williams (different fella), has produced *The Revolutionary*, *Sisters*, and *Badlands*. They're currently working on *The Secret Life of Plants*.



Paul Williams

